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Yours truly,

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President Board of Directors.
Willis L. Ogden,
Chairman Executive Committee.
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Chairman Building Committee.



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THE BROOKLYN ACADEMY OF MUSIC,

Room 1217 Temple Bar,

Cor. Court and Joralemon Streets,

BROOKLYN, N. Y.



PHOT. GRAV. BY THE TENNANT WELS, N.Y.

Architects
Hicks & Tallant
[illegible]

ELEVATION TOWARD LAFAYETTE AVENUE

BROOKLYN ACADEMY OF MUSIC
A BRIEF ADDRESS AND TEN PLATES

ELEVATION TOWARD
LAFAYETTE AVENUE

The five doorways on the first floor open directly into the Grand Lobby. The arched windows above light the Ball Room. In the rear, at each side of the building, are seen the fire escapes.

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BROOKLYN ACADEMY OF MUSIC

A BRIEF ADDRESS AND TEN PLATES

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LIST OF PICTURES

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Section Showing Proscenium
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First Balcony
Second Balcony
Fourth Mezzanine, Between Second Balcony and Third Balcony
Third Balcony

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TO THE CITIZENS OF BROOKLYN

THE one enterprise now before our Borough,—the one most important and immediately pressing upon it,—is the new Academy of Music. For it concerns every resident and is meant for the whole people; it affects every interest and will aid in every good cause. The new Academy even more than the old Academy will be the center of our artistic, educational, social and public life. To every citizen of moderate means,—and surely to every citizen of large means,—it is certainly a patriotic privilege and duty to help Brooklyn to an institution which is so vital to the future character and progress of the Borough.

THE old Academy served Brooklyn from its opening in 1859 until it was burned in November, 1903. For great public meetings, for great fairs (like that of the Sanitary Commission for Union Soldiers in 1864), for Grand Opera, for splendid orchestral and vocal concerts, for lectures,—indeed for representative public gatherings to promote almost every good cause where the need was large,—the old Academy was all-useful during more than forty years. Without it the career of Brooklyn would have been far less interesting, far less important, far less prosperous. But, when it was destroyed, Brooklyn needed the Academy more than ever: for the consolidation with Manhattan had not alone destroyed our municipal independence, it threatened the very existence of our distinctive civic life. Brooklyn has always been remarkable for its devotion to ideals of education and refinement and for its support of all those influences that make for culture and the up-building of the home. These influences need a rallying point, an agency of power

through which they may be fostered and developed. The old Academy provided this in part; the new Academy will provide it in full. And it will do this with an effectiveness that can be only faintly indicated in this prospectus, for the new building will be so comprehensive in its features, so varied in its functions, and so attractive in its appearances that no community in the world will possess its like. To attain this was the ambition of the Committee: its realization now lies with the citizens of Brooklyn, before whom are now laid the definite plans.

CONSIDER what has been done since the fire. Within a few weeks our Committee of One Hundred was organized, the necessary corporation was formed under its auspices, and a cheering start made upon the Subscription List. The new building needed to be larger and more convenient for the larger and more splendid Brooklyn. A million two hundred thousand dollars are necessary, as shown by a careful and detailed study of the problem. On the initial call for a million of dollars, subscriptions were secured to the amount of $675,000. The site was bought and cleared ready for the new foundations.

AND it is the best site in Brooklyn,—duly considering every interest and the limits prescribed to our choice. It faces on three streets, Lafayette Avenue, Ashland Place, and St. Felix Street, and is within a few minutes' distance of Borough Hall. It is distant only a few hundred feet from many trolley lines, from the Elevated Railroad, from the Subway, from the new principal station of the Long Island Railroad. It is convenient, therefore, to every part of the Borough, but although so accessible there is no railroad upon either of its three fronts, and thus, like the old Academy, it will be free from injurious noise while easy and safe for approach.

WE are singularly fortunate in a design. We arranged a competition among ten of the architects of highest repute in Brooklyn and Manhattan. Professor Laird of the Architectural School of the University of Pennsylvania served as our expert adviser in preparing the programme of the competition, and Mr. Carrere and Mr. Mead, of the distinguished firms of Carrere & Hastings and McKim, Mead & White, consented to act, together with the adviser, upon the Jury of Award which passed upon the merits of the design. A number of them were of the very highest excellence, and the successful design,—that of Messrs. Herts & Tallant,—is a masterpiece; convenient, safe, ample, dignified, beautiful.

THE new Academy of Music, like all great monumental structures, is characterized by extreme simplicity in its general arrangement. This provides for a variety of functions, musical, dramatic, social and educational, so related that they form a single organism whose parts may be kept distinct or operated together.

A GLANCE at the floor plans reveals at once the three main divisions of the building: On the right the Opera House, on the left the Concert Hall, and in front and extending the entire length of the block the immense public Lobby, which gives access to all parts of the building. Immediately above the Lobby, on the first balcony level, is the Ball Room, 40 feet in height, with an area of 5,000 square feet, which thus serves as a magnificent foyer to the two auditoriums. The five elevators, placed in the center of the building, connect with the Ball Room, and with every gallery of both Opera House and Concert Hall,—a most desirable, although, strangely enough, an absolutely unique feature.

FURTHER description is attached to the illustrations. Generally it may be said that every feature of the

building which concerns the safety, comfort and pleasure of its patrons will be of the best type. The stage, constructed with every known preventive against fire, will be designed for the presentation of Grand Opera and provided with the most complete and modern mechanism. Exits from every part of the building are ample and direct, a construction absolutely fire-proof is to be everywhere employed, and provisions for the comfort and convenience of patrons are most complete.

THE exterior is designed with the simple dignity which characterizes the best period of Italian Renaissance. The architects have never lost sight of the fact that the building is intended to house the Brooklyn Academy and is therefore a conservatory of music; not an Opera House alone. They have, therefore, kept their design within the limits of a single classic order, indicating the character by the ornamental details, but studiously avoiding the complex outline of such buildings as the Paris Opera House. The success of this treatment is sufficiently indicated by the accompanying plates, which have been reproduced directly from the original competition drawings.

THE building is thus fitly designed to be the chief center of the public, artistic, benevolent, educational and social activities of Brooklyn. To meet so noble and yet so necessary a purpose we could not accept anything less ample, less beautiful or less costly. Nevertheless we have practiced and shall continue to practice every justifiable economy.

THERE ought to be no delay; but we cannot and shall not build until we are assured of sufficient means. In addition to the $675,000 already subscribed, we need $525,000 more, which we respectfully ask you to provide. We confidently rely upon this:—That every legitimate business and every independent citizen

of Brooklyn has a direct interest in the complete and speedy success of our enterprise. And we rely even more upon the loyalty of the people of Brooklyn, believing that they will not let the Borough of their homes suffer (for suffer irrecoverably it would) from a failure of this, the most significant and important of its undertakings for its central, organized active life; for its life as BROOKLYN rather than as merely an indifferent, uninteresting, commonplace neighborhood of the Metropolis.

FULL-PAID stock is issued for cash at par. None has been or will be issued on any other terms. There is but one class of stock, there being no preference; and we propose, if Brooklyn meets its duty, to complete and equip the building without mortgage or lien. We cannot promise,—but we hope for some moderate return upon the stock.

WILL you not, Citizens of Brooklyn, especially those of you who have not yet subscribed for their just share, come to the prompt and generous support of its new Academy of Music? It is the cause of Brooklyn. She cannot afford,—you cannot afford,—that the cause shall fail.

Lowell M. Palmer, Chairman,
Abraham Abraham,
Frank L. Babbott,
Henry Batterman,
Martin Joost,
Willis L. Ogden,
Alfred T. White,
Charles A. Schieren, Ex-Officio,
Building Committee.

September 1, 1905.

ELEVATION TOWARD ASHLAND PLACE

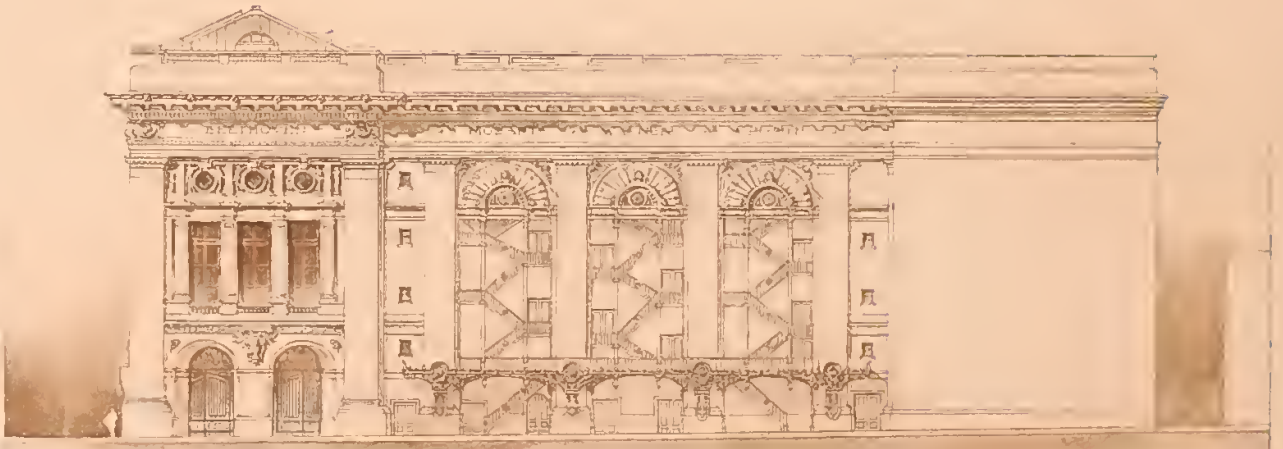
The three divisions of the building are clearly indicated by the design. On the left is the Grand Lobby with Ball Room above; in the center is the auditorium, with fire escapes and marquise over the carriage exits; on the right is the stage house. The fire escapes are three times more ample than required by law.

The elevation toward St. Felix Street is similar to this.

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The elevation toward St. Felix Street is similar to this.



Architects
Morris & Tallant
N.O.

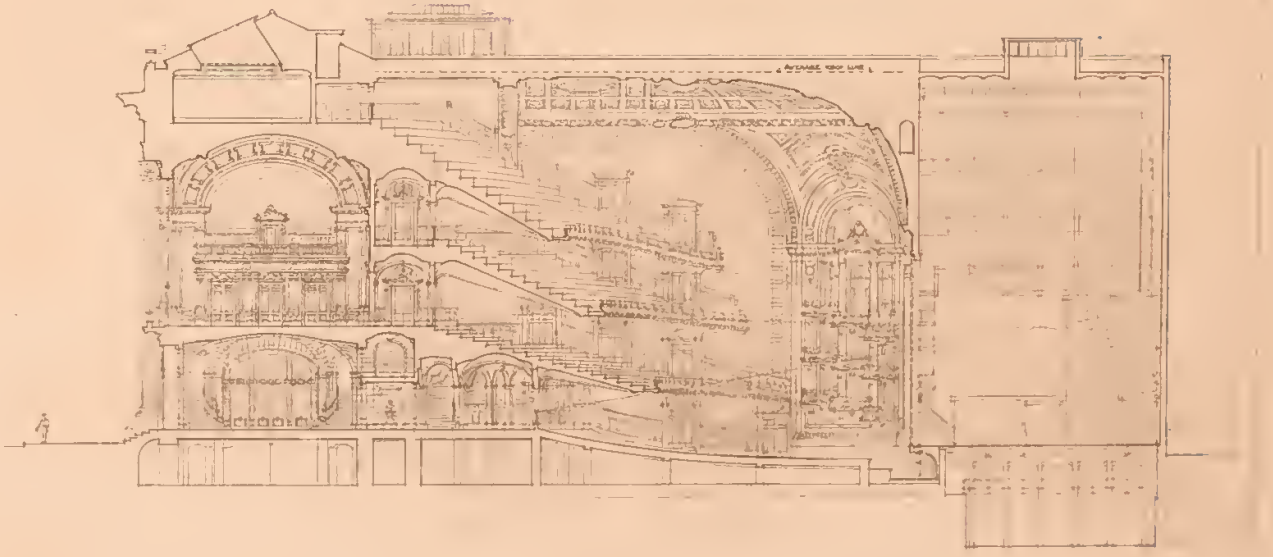
ELEVATION TOWARD ASHLAND PLACE

SECTION PERPENDICULAR TO PROSCENIUM

On the ground floor at the left is the Grand Lobby.
[illegible] the Banquet Hall, 40 feet high, and, still
[illegible], the studios, lighted from the north. The boxes
[illegible] designed to give a perfect view of the stage.
[illegible] the sink between the stage are inclined the mechan-
[illegible] bridges for raising and lowering the floor.

SECTION PERPENDICULAR TO PROSCENIUM

On the ground floor at the left is the Grand Lobby. Above is the Banquet Hall, 40 feet high, and, still higher, the studios, lighted from the north. The boxes are stepped down to give a perfect view of the stage. In the sink beneath the stage are indicated the mechanical bridges for raising and lowering the floor.



Architects
Heath & Tallant
N.Y.

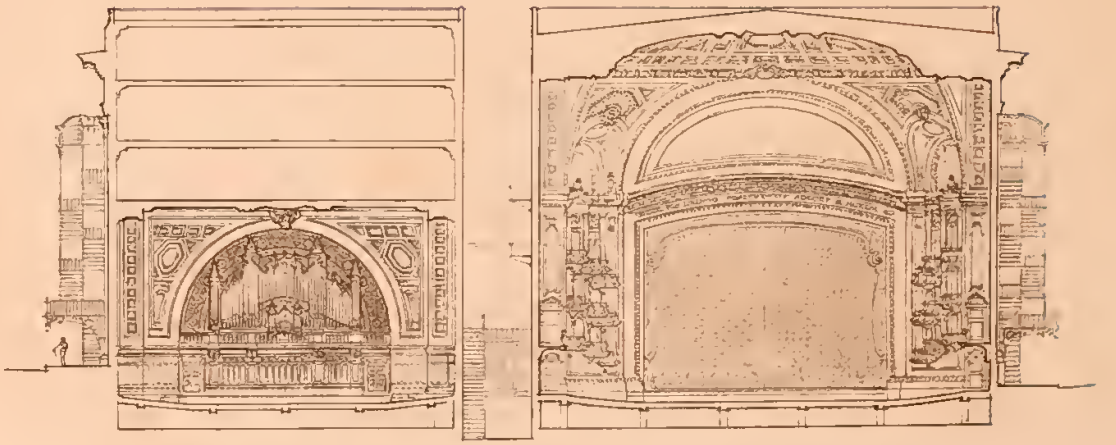
SECTION PERPENDICULAR TO PROSCENIUM

SECTION SHOWING PROSCENIUM

On the left is the Concert Hall, on the right the Opera House, in the center the open court. Above the Concert Hall are three floors to accommodate the Lecture Hall and other rooms of the Brooklyn Institute.

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Architects
Merle-Smith & Gilbert
1911

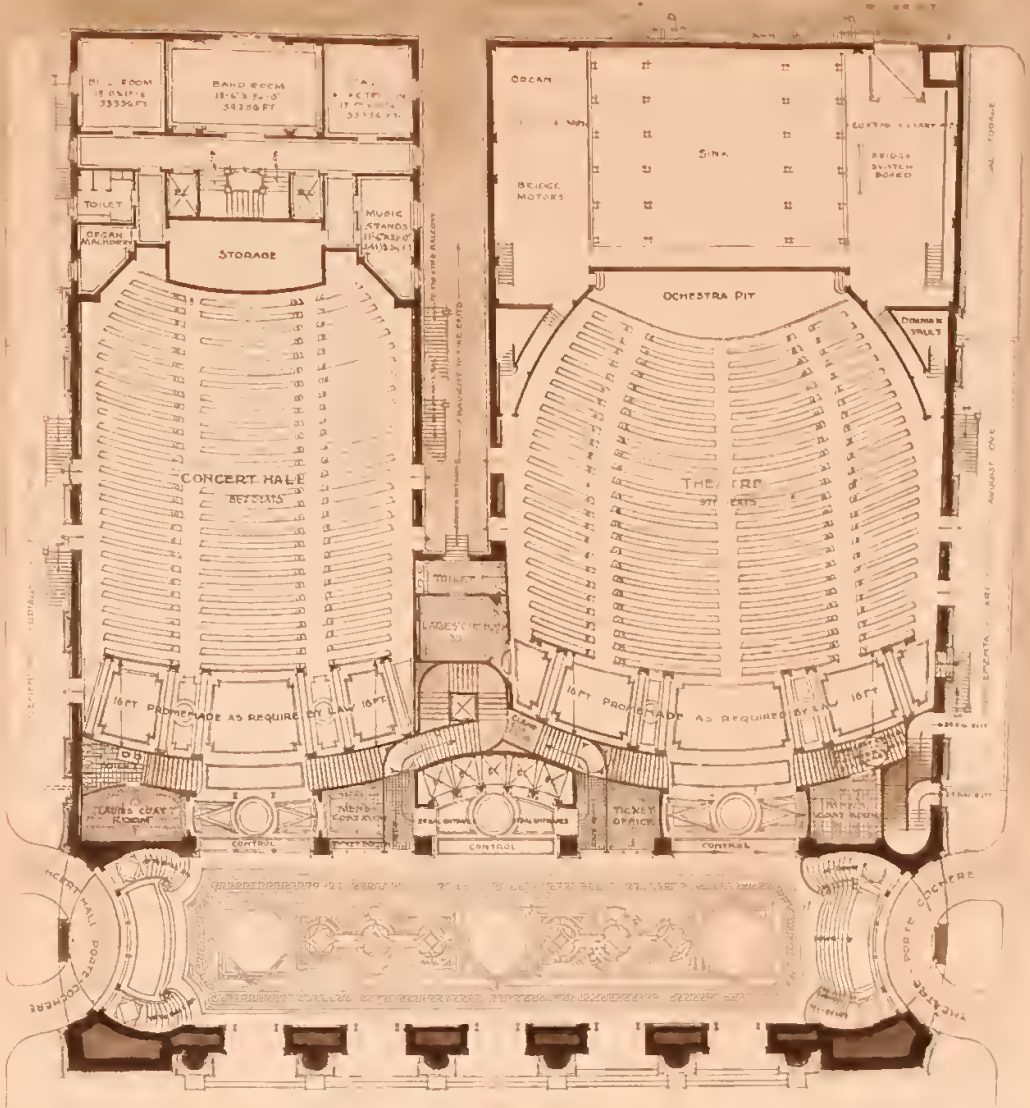
SECTION SHOWING PROSCENIUM

FIRST FLOOR PLAN

On the front toward Lafayette Avenue is the Grand Lobby. From this two passages twenty-six feet wide lead to the Opera House and Concert Hall, respectively. In the center are the elevators, with staircases to the second and third balconies opening on either side. The staircases to the first balconies are placed at the right and left of the entrances to the auditoriums. The exits and fire escapes are indicated by arrows. The Institute rooms are reached by the elevators and the staircase at the left of the Lobby.

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Architects
Meeks & Tallant
N.Y.

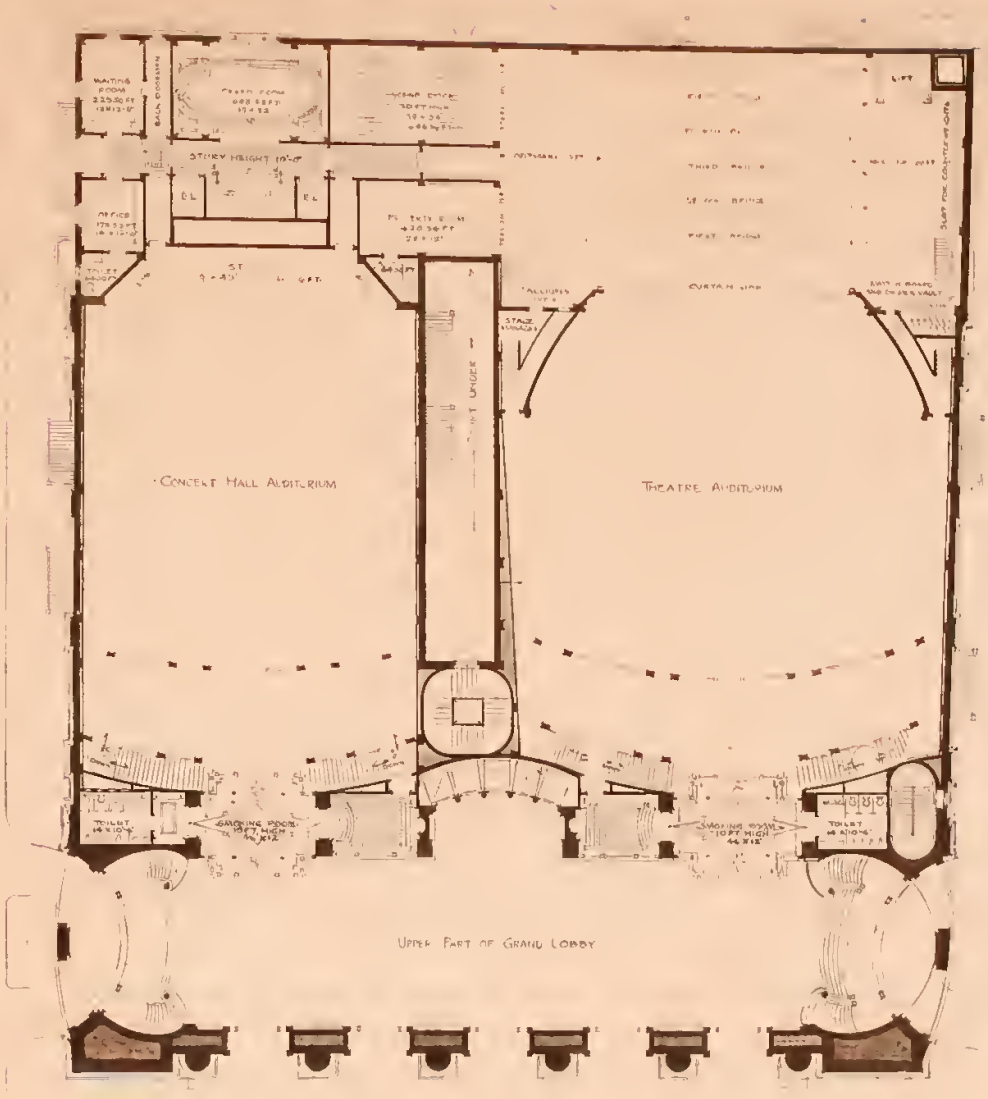
First Floor

Taken below Stage Level



FIRST MEZZANINE PLAN

At the front of the auditoriums are shown the smoking rooms, which are thus conveniently located between the first floor and the first balcony. The rear shows the stage of the Opera House and the rooms adjoining.



Architects
Herbt & Tallant
N.Y.

FIRST MEZZANINE

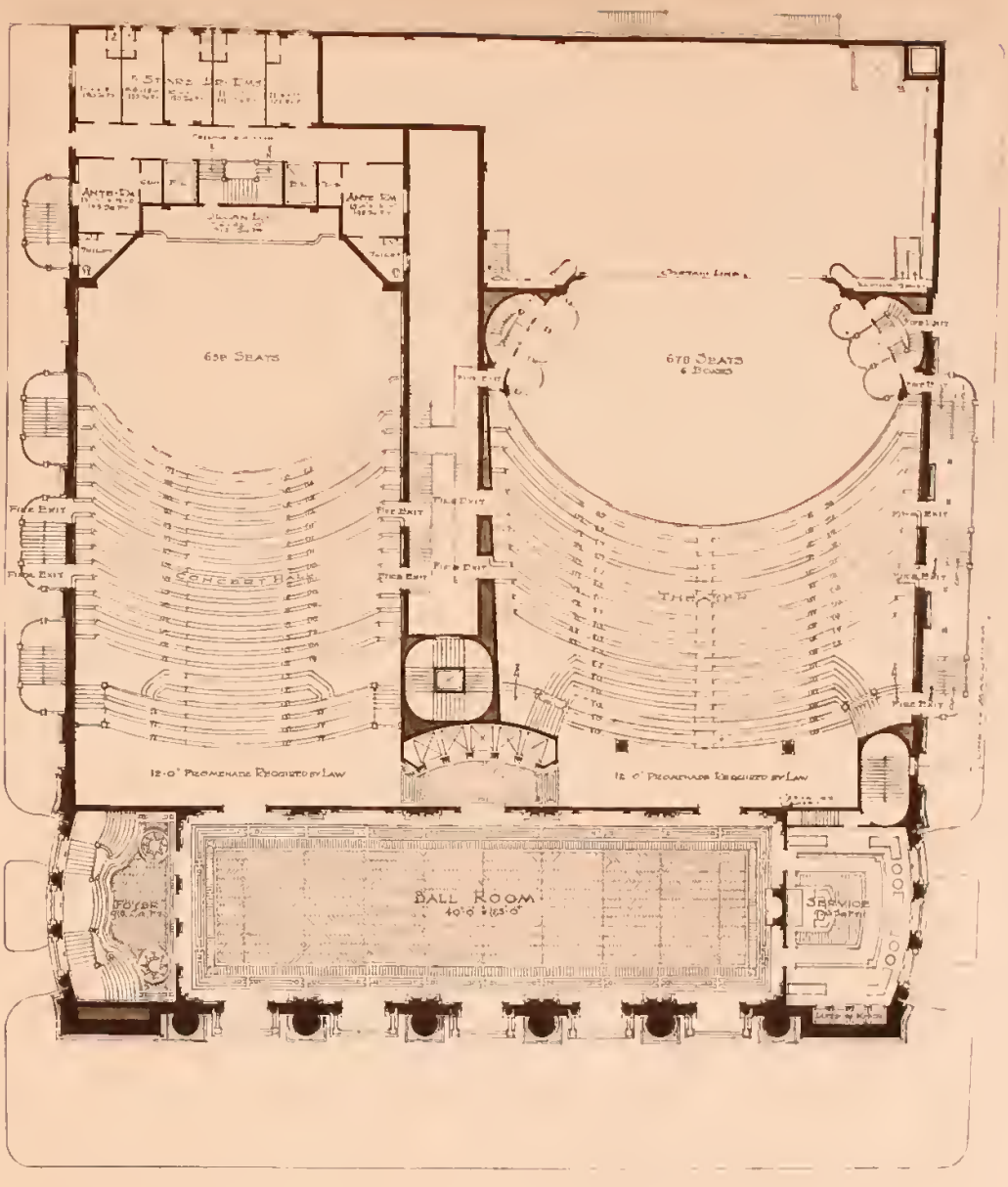
BETWEEN FIRST FLOOR AND FIRST BALCONY

FIRST BALCONY PLAN

On the front is the Ball Room or Banquet Hall, with serving room on the right, staircase on the left, and elevators opposite the center, so arranged as also to serve the balconies. This room will, moreover, provide a magnificent foyer for both auditoriums when a ball or supper is not being given. The lifts for the serving room connect with the kitchen on the roof. In the rear of the Concert Hall are the stage dressing rooms, entirely isolated by a fire wall.

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Architects
Herbert Tallant
N.Y.

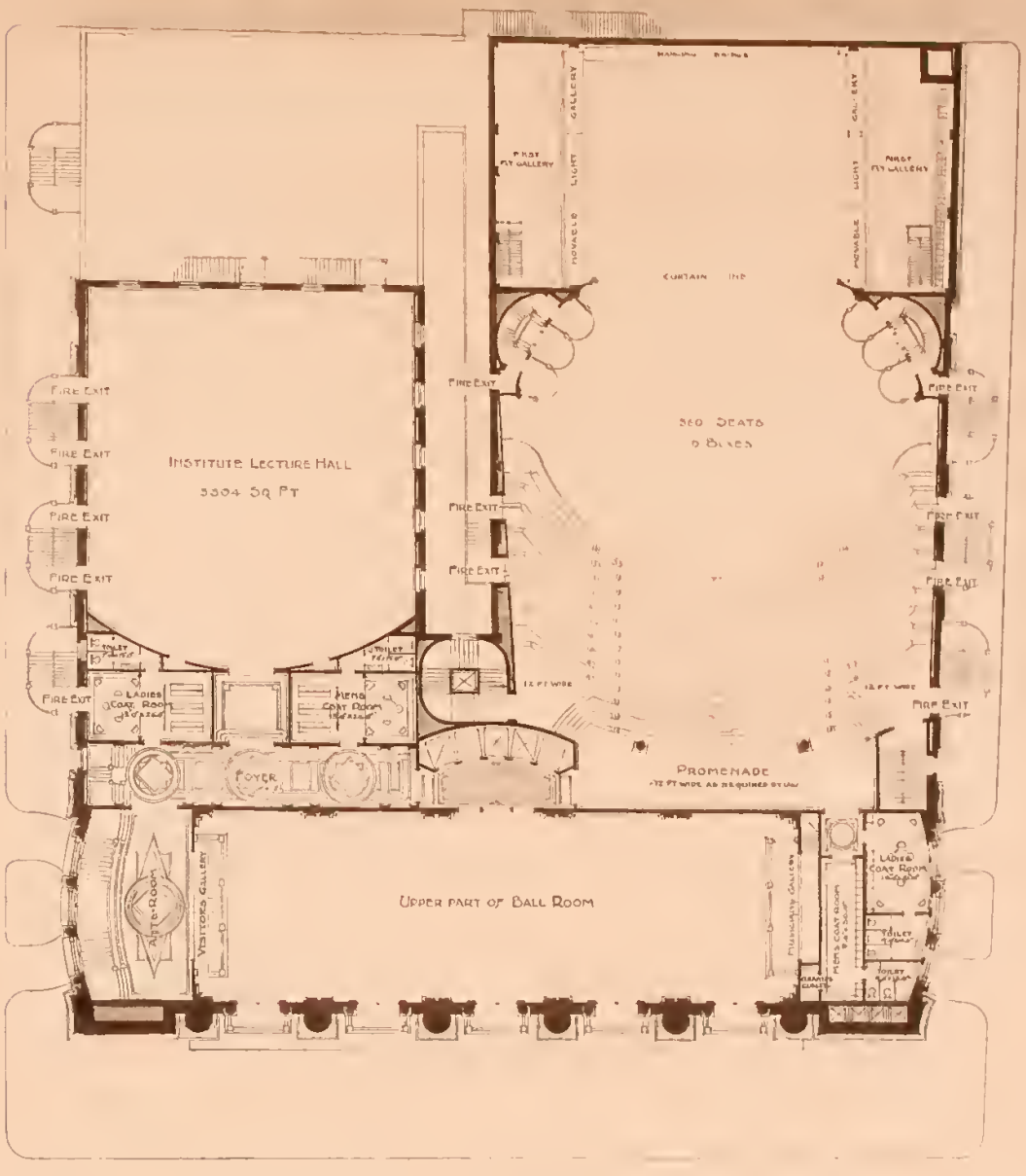
FIRST BALCONY

SECOND BALCONY PLAN

This shows also the space allotted to the Institute for its Lecture Hall, etc. Between the Lecture Hall and the Ball Room are the cloak rooms, which thus serve for both.

SECOND BALCONY PLAN

This shows also the space allotted to the Institute for its Lecture Hall, etc. Between the Lecture Hall and the Ball Room are the cloak rooms, which thus serve for both.



Architects
Mertz & Tallant,
N.Y.

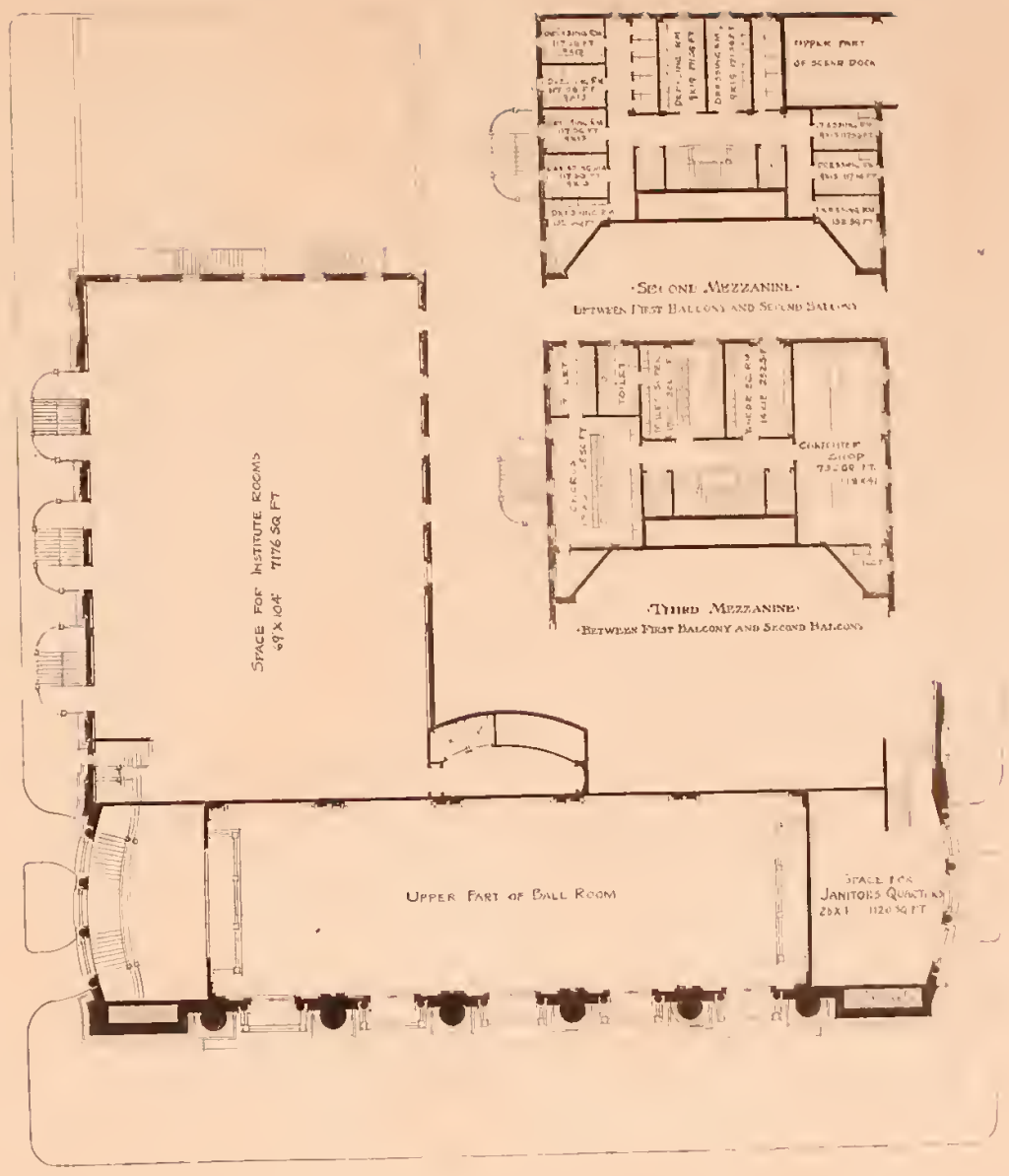
SECOND BALCONY

SECOND, THIRD AND FOURTH
MEZZANINE PLANS

These plans show the arrangement on the upper
floors of dressing room and cubic spaces reserved for
the Institute and for Janitor's quarters.

SECOND, THIRD AND FOURTH MEZZANINE PLANS

These plans show the arrangement on the upper floors of dressing rooms and certain spaces reserved for the Institute and for Janitor's quarters.



Architect
Herb'r Tallant
'09

FOURTH MEZZANINE

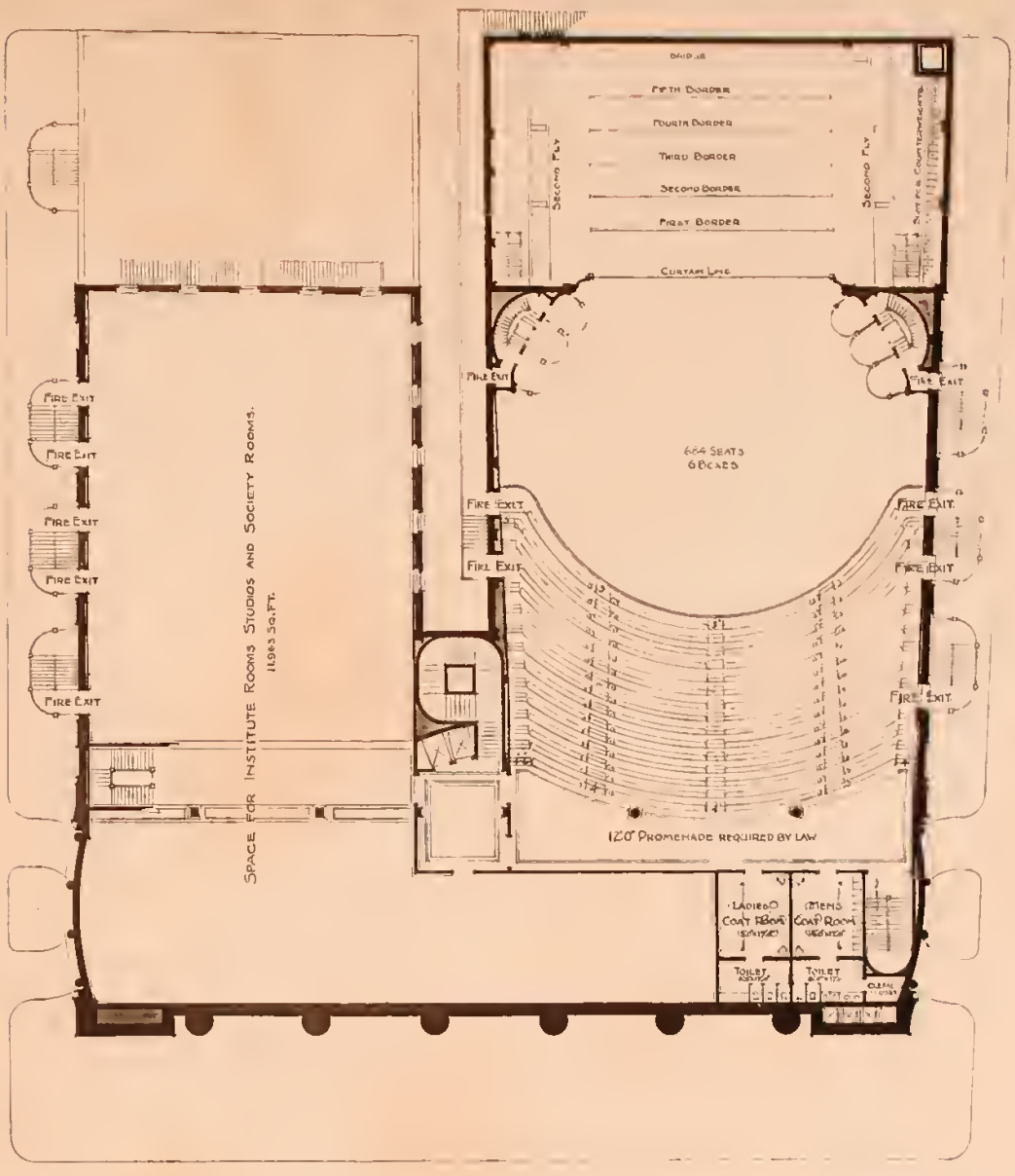
BETWEEN SECOND BALCONY AND THIRD BALCONY

THIRD BALCONY PLAN

The vacant space is to be divided later into class and other rooms, as may be determined. Only two elevators are carried to this floor, the others being unnecessary.

THIRD BALCONY PLAN

The vacant space is to be divided later into class and other rooms, as may be determined. Only two elevators are carried to this floor, the others being unnecessary.



Architects
Hertz & Tallant
N.Y.

THIRD BALCONY